

H&H

HANDEL & HAYDN SOCIETY



FleetBoston
Celebrity
Series

Sir John Tavener *Lamentations and Praises*



CHANTICLEER
HANDEL & HAYDN SOCIETY

Joseph Jennings, *Conductor*

Some of our best
investments
draw standing ovations.



Merrill Lynch is proud to salute the
Handel & Haydn Society, because we believe
the cultural arts are vital to enhancing
the quality of life.

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HANDEL & HAYDN SOCIETY



Dear Friends,

The Handel & Haydn Society and FleetBoston Celebrity Series are pleased to join forces in bringing you this weekend's performances of Sir John Tavener's *Lamentations and Praises*. The opportunity to present a major new work by a renowned composer is one that does not come our way very often.

The Handel & Haydn Society is delighted to share the stage with Chanticleer and to be a co-commissioner of this work. FleetBoston Celebrity Series is honored to bring Chanticleer's stunning artistry to Boston once again, having presented this acclaimed ensemble numerous times over the years.

Sir John Tavener has created a powerful, beautiful work that transcends any one religion or set of personal experiences. As Sir John states in his note, this work is, most importantly, about the power of love to overcome any obstacle, including death.

There is no better collection of voices to sing this song of love than the members of Chanticleer, for whom Sir John wrote the work. Chanticleer's excellence in a cappella choral singing is well known around the world; they have nearly single-handedly developed an audience for this genre.

Thank you for being part of these special performances and for supporting our joint efforts to bring the finest performances to Boston audiences.

Sincerely,

Mary A. Deissler
Executive Director
Handel & Haydn Society

Martha H. Jones
President and Executive Director
FleetBoston Celebrity Series

Takács Quartet

with Robert Pinsky

Friday, April 19, 8 p.m., NEC's Jordan Hall

"All the World for Love" — An Evening of Music and Poetry

This unique program celebrates the many facets of love through a combination of music and the spoken word. Robert Pinsky, who served as Poet Laureate of the U.S. from 1997 to 2000, reads poems by Donne, Dickinson, Roethke, Yeats, Frost, and others, and the Takács Quartet plays works by Barber, Britten, and Janáček.

*Major support for the 2001-2002 season
is provided by FleetBoston Financial*



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Sunday, April 7, 3 p.m., NEC's Jordan Hall

Les Musiciens du Louvre

Marc Minkowski, conductor
Anne Sofie von Otter, mezzo-soprano

Handel	Concerto Grosso, Opus 6, no.1
Bach	"Ich habe genug," BWV 82
Handel	"Scherza infida in grembo al drudo" from Ariodante
Handel	"Dope notte" from Ariodante
Rameau	Suite from Les Boréades

A Celebrity Series Debut

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*Major support for the 2001-2002 season
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Friday, March 22 at 8:00 p.m.

Sunday, March 24 at 3:00 p.m.

Sanders Theatre

Chanticleer

Handel & Haydn Society

Joseph Jennings, *conductor*

Yves Coudray, *stage director*

Cassandra Carpenter, *costume designer*

Jack Carpenter, *production manager and lighting designer*

Lamentations and Praises

John Tavener

Silent Procession

[b. 1944]

Golgotha: The Descent from the Cross (Instrumental)

Stasis I

Thrinos

Formal Lament over the Body of Christ

Epitaphios

Procession I: from Golgotha to the Anointing Stone

The Descent from the Cross II (Instrumental)

Stasis II

Thrinos

Epitaphios

Procession II: to the Tomb's Entrance

The Descent from the Cross III (Instrumental)

Stasis III

Thrinos

Procession into Hades

Resurrection in Hades

[Christ in Hades—trampling down death by death]

Lamentations and Praises is a co-commission by the Handel & Haydn Society,
Chanticleer, and The Metropolitan Museum of Art.

The program runs for approximately eighty minutes.

The audience is respectfully asked to turn off all electronic watches, paging devices, and cellular phones during the performance.

PROGRAM NOTES

SIR JOHN TAVENER:

Musician and Mystic

NOTHING could have prepared John Tavener's parents, living in an unassuming newly-developed north-western suburb of London, for the destiny of their son. "From the age of three I used to improvise... I made the sound of rain, the sound of wind, the sound of thunder—elemental sounds on the piano." Listening, as a child, to the music of Bach and Handel, he was "amazed by the ... magic of the sound, the mystery of the sound. It was nothing intellectual..." At age 12, on hearing Stravinsky's *Canticum sacrum*, he was overwhelmed by the desire to compose, "shattered by its austerity." By his late teens he was already articulating central elements of his musical philosophy: "I hate Development—the section I deplore in symphony and sonata, the section I always miss out, the trite and boring devices, the unsubtle harmonic changes, the improvisatory wandering style." "I put music first, because... I owe to GOD what He has given me..."

His early work, though uncompromisingly avant-garde, was hailed as "a great victory for those who recognise that modern music is not simply a matter of solemn incantations in the sacred name of tedium." Fame was assured when at a notorious 1968 BBC Promenade concert, the audience was asked, in the intermission, to vote on which of the three new pieces heard in the first half they would like to hear again in the second. Tavener's "In alium," with its multiplicity of sonic resources, was the overwhelming

beneficiary. Critics welcomed Tavener's "gift for producing pleasure and excitement in a world all too full of grim experiment." "This was a musical love-in—literally, for one saw old couples suddenly compelled to hold hands as uninhibitedly as the youngsters."

Tavener and the sacred

Tavener's religious quest, beginning with the non-conformism of his parents, then experimenting with the more overt ritual of Roman Catholicism, reached its most important milestone with his 1977 conversion to the Orthodoxy of the Russian church. His reaction to Orthodox

His reaction to Orthodox chant, with its paradoxical juxtaposition of joy and sorrow, directed all of his future endeavours...

chant, with its paradoxical juxtaposition of joy and sorrow (reflected much later in the title of *Lamentations and Praises*), directed all of his future endeavours: "Tears came into my eyes that had nothing to do with human emotion... they had nothing to do with joy and they had nothing to do with sorrow... they were tears of joy/sorrow... there was a deep, timeless compunction in this chant."

His entire life was engulfed by his passion for Orthodoxy. From this time on, he concerned himself above all with the search for an "authentic" sacred music. Guided by his Greek orthodox spiritual mentor, Mother Thekla, he conducted a re-examination of tradition with fundamentalist fervour: "Somehow I had to understand the true meaning of tradition for myself. ...All non-traditional music seemed to me contrived,

concerned with satisfying the ego, and to have nothing, absolutely nothing to do with the sacred... I thought one of the most wonderful things about tradition at this point was the fact that it was non-progressive, there was no development and there was no evolution: it was something that was eternal, it meant that such a thing as innovation simply was not valid."

This search took the form of the quest for a musical equivalent to the simple, direct communication, free of western modes of expression and governed by strict traditional rules of representation, that he saw in the ikons of the Orthodox church: "I felt myself groping towards the idea—the *ideal*!—that what I wanted to do was to make ikons in sound... What I loved so much about the ikon was the quality of its tenderness, its serenity, its 'unreality,' the fact that unlike Western painting it does not force itself on you in any way." "A religious picture, however great, is an altogether different thing from a liturgical ikon. One is of this world: it speaks of this world and leaves you in it. In a sense it is not ultimately *real*. The ikon addresses itself to human nature universally, to man's thirst for something beyond. In music it must be the same..." "However impressed I am by Michelangelo, the simple peasant Greek ikon means much, much more to me."

Tavener and the western tradition

Musical development, innovation, and structural or technical complexity, imposed as they were from outside the inner self, could only be inimical to Tavener's ideals: "I found myself abandoning Western musical procedures and the whole idea of development and I realized it was something that simply did not interest me—the whole idea of progress or evolution." "Man can make the most ghastly noises in the world, with his voice, or by

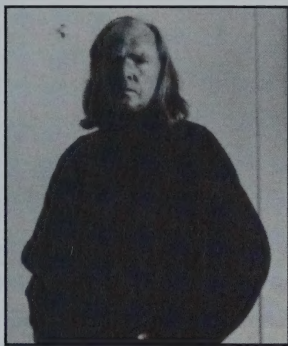
making hideous sounds on musical instruments, but he cannot make anything new. The only person who can make things

new is Christ." "First of all, one has to say we know nothing, and from that abyss we must abandon all preconceived ideas, whether it be serialism, sonata form, development, fugue, canon and so on, and get rid of it all, so that one has nothing left in one's mind to begin with... if one continues with this, gradually a music starts to form inside one, and who knows, we might start to realize that another kind of

reality does after all exist."

His spiritual path has distanced Tavener from all forms of modernism, and even from the entire western cultural tradition: "So much modern music is taken up with the construction of musical jigsaws... their music is an idolatry of systems, procedures and notes. If inner truth is not revealed in our music, then it is false." "If man is made in the image of God, then music for me is a process of refinding him. Modernism knows nothing about this process. How can it when it is itself a form of idolatry?" "We are creatures that point to our creator. The modernist has already set himself up as 'creator', he has wiped God out of the picture." "We live in a culture of ruins, of which I believe modernism, in all its diverse manifestations, plays the leading role." "I do not respond to the so-called 'German Tradition,' whose by now rotting corpse—the hideous sound world of its fabricated complexity—smothers the archetypal experience that I have always sought." "The way of the Italian Renaissance and all Western religious art, right up to the present day, is a removal of the sacred in favour of the human ego." "The Latin West has condemned itself and bound itself to what is human..."

He sees himself ever more explicitly as the medium by which the music of the spirit flows into the world: "...human emotion seems to



Sir John Tavener

have gone; something else has taken over. It's as if composing with the human mind has all but disappeared... I'm beginning to approach the Platonic ideal of not composing with my personal voice but through some higher agency." "...at the point of writing, the point of actually composing or re-creating, or better still, copying God's work, one is incredibly near the prototype... one is very near God..." "...the more I think about writing music, the more and more it seems like looking and looking and looking at God, and then copying his work." "It's not a cerebral process—it's a question of having the humility to leave oneself vulnerable and allow the Spirit to flow through one." "I believe we are incarnated in the image of God in this world in order for us to re-find that heavenly celestial music from which we have separated."

Lamentations and Praises

Lamentations and Praises continues and exemplifies Tavener's fundamental concerns: it "attempts to reinstate the sacred in art because it is only through divine imagination that the world can be saved. It can hopefully be understood at a universal level, and draws on the childlike mentality of traditional art." Its three large-scale sections leading to a final vision of Christ saving dead souls in hell are musical analogues of the sequence of ikons for Holy Week and the Resurrection. The three sections have parallel structures: an instrumental meditation on the descent from the cross, a longer section of prayer, a lament, or "Thrinosis," and a procession to the next stage of the tour.

The instrumental "descents," slow, regularly moving chords underneath a high violin harmonic and underpinned by continues

drumrolls, "awesome, tender, petrified," strive for a form of silence in music: "If you look at the very great ikons of the Byzantine period, you see angels transfixed as they gaze upon God. I've often thought: is it possible to produce that kind of ecstatic frozen petrified silence in music?... This kind of silence one could almost take even further and say it was frozen or uncreated



*Scene from the world premiere of
Lamentations and Praises*

Eros, because it comes in the form of longing... it's petrified longing... it's the longing for God. I'm particularly aware of it in Holy Week services.... this longing for God which, as in ikons, is somehow petrified and silent." In the three lamenting "Thrinosis" sections, solo vocal chants whose "wailing, but tender" mood is enhanced by extensive microtonal inflections, alternate with choral sections that combine drones (suggesting, in the Greek Orthodox tradition, eternity) with a heart-pulsing rhythm. The climactic peroration pits the earthly against the heavenly, represented by the disembodied taped sounds of the "heavenly choirs." For the earthly, the musical material of the "descents," now played with great intensity, forms the backdrop for ecstatic sounds of tubular bells and the simantron, the wooden sounding-board whose universal association with the call to prayer was only undermined in the early medieval West by the church bell.

Many elements of a Greek Orthodox service, familiar from earlier Tavener works, form the fabric of *Lamentations and Praises*. Tavener ascribes certain chants to singers taking the roles of Canonark and Psaltis, the priest and the principal singer who engage in a fixed series of dialogues in the Orthodox liturgy. Studying, as Tavener repeatedly urges, with a Psaltis, the singer learns to execute the microtonal inflections used extensively both in *Lamentation and Praises* and in much of his music since the late 1970s. The drone, or

"ison," which permeates his music from the 1980s on, is suggested in *Lamentations and Praises* by the regular repetition throughout of the ecumenical combination of a Byzantine temple bell with the sound of a Tibetan temple bowl. Again in common with other works, Tavener's striving for the ultimate sacred music suggests to him a rougher, less refined vocal style as part of an escape from Western training and sensibilities. Yet he blends these various elements with an original palette not strictly part of Orthodox musical traditions, attempting perhaps to resolve the tensions between his spiritual calling and his temporal

vocation, between the demands of the liturgy and the concert hall, and between the cultures of Eastern Orthodoxy and English Protestantism.

© Brian Brooks 2002

British violinist and musicologist Brian Brooks is the newly appointed Christopher Hogwood Research Fellow at the Handel & Haydn Society. You can hear his recent recording of the Bach Sonatas and Partitas for solo violin on the Arts label, and you will soon be able to read his Cornell University doctoral dissertation on the early history of the violin as a solo instrument in Germany.

Introduction to *Lamentations and Praises*

by Sir John Tavener

Lamentations and Praises is taken from the Byzantine texts of Good Friday in the Orthodox Church. The sublimity of these texts defy comment. "O how fair His beauty, never man was so fair," "O love, O life, how can you die?" "Give me this stranger who hath nowhere to lay His head," "Give me this naked one, betrayed by a cherished Disciple... Give me this stranger whom his own people put to death... Give me this stranger;" and then again, Christ says to his mother "Weep not O Mother, for I endure the Passion to set Eve and Adam free."

In a sense *Lamentations and Praises* can be seen as a mystical love song, about a love, perhaps the greatest love ever bestowed on mankind, literally "poured out for the life of the world." Hence, the universality of Christic love, and when understood at its deepest level, embracing the whole of creation.

It is sad however that the world as it is, and perhaps always has been, is incapable of rising to the heights of this love. That is, to lay down its life, to love its enemies, and to begin to comprehend the words spoken from the sublime heights of the cross

"Father, forgive them, for they do not know what they are doing." "O Life, O love, how can you die?" And the answer is "life and love cannot die." There is no such thing as death—only life and only love. This is the intention behind the writing of *Lamentations and Praises*. It is not addressed, I hope, to an elitist group of Christians, but rather (as Ibn Arabi puts it in the *Tarjumân al-Ashwâq*) "to the religion of love; and whatsoever way Love's camels take me, that is my religion and my faith." All great traditions lead to the one God, and that God, that love, is consubstantial with everything that is, for everything that lives is holy, and every atom that is, is a manifestation of God, and therefore of love.

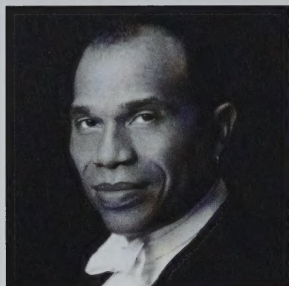
This is true of human love, which when seen as it truly is, is but a mirror of Divine love, and the same is true of a tiny spring flower that miraculously opens and turns towards the sun, a mirror of the Divine sun of God which will never set.

Now, I humbly ask you, and crave your indulgence for an hour, to listen to and watch this "love song" unfold.

*Palo Alto, CA
January 2002*

ARTIST PROFILES

Joseph Jennings, *Conductor*

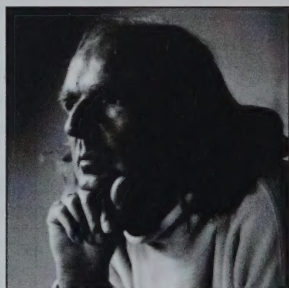


Joseph Jennings joined Chanticleer as a countertenor in 1983, and shortly thereafter assumed the title of Music Director. A prolific composer and arranger, Mr. Jennings has provided the group with some of its most popular repertoire, most notably spirituals, gospel music, and jazz standards. Under his direction, Chanticleer has released 19 critically acclaimed recordings, including the Grammy Award-winning *Colors of Love*, and has performed at many of the world's most prestigious festivals and concert halls. Originally from Augusta, Georgia, Mr. Jennings earned his Master's degree in Conducting from Colorado State University at Fort Collins and his Bachelor's degrees in Music Education and Piano from Case

Western Reserve University in Cleveland, Ohio. His versatility has earned him many types of positions: lead singer/pianist with jazz ensembles; music director and pianist for churches and theater; guest conductor; professor; and director of clinical demonstrations and workshops. In addition to being Music Director of Chanticleer, he also directs the Golden Gate Men's Chorus. Mr. Jennings has composed for such ensembles as The San Francisco Girls Chorus, Phillip Brunelle's Plymouth Music Series, The GALA V Festival Chorus, The New York City Gay Men's Chorus, The Dale Warland Singers, The Phoenix Bach Choir, Los Angeles Vocal and Instrumental Ensemble, and Chanticleer.

Sir John Tavener, *Composer*

John Tavener was born on January 28, 1944, into a Presbyterian family in North London. He was given a religious upbringing and his musical talents were encouraged. By the time he graduated from the Royal Academy of Music, he had performed his one-act opera *The Cappemakers*, John Noble had sung his *Three Holy Sonnets of John Donne*, and his cantata *Cain and Abel* had been recorded by the London Bach Society for broadcast with the composer conducting. At the inaugural concert of the London Sinfonietta in 1968, John Tavener's dramatic cantata *The Whale* took the audience by storm and led to his music being recorded on The Beatles' Apple label. Since that time, Tavener has continued to show an originality of



concept and an intensely personal idiom making his a voice quite distinct from those of his contemporaries. His growing interest in the Russian Orthodox Church, which he joined in 1977, marked a significant change in his style of composition. Increasingly, his influences harkened back to ancient tradition as he worked towards the creation of an icon in sound. The enormous popularity of Tavener's music is reflected by the number of arts festivals which have featured his music, including Perth, Athens, West Cork, Toronto, St. Nazaire, and the BBC's Tavener Festival, which was held in honor of the composer's 50th birthday. In October 2000, London's South Bank Centre presented "Ikons of Light," a major three-week festival dedicated to his music. There are many CD recordings of Tavener's music available on record labels including Sony, Virgin Classics, EMI, BMG, Hyperion, and Chandos. In April 1999 Harmonia Mundi released *Eternity's Sunrise*, a disc which features five world-premiere recordings of Tavener works performed by the Academy of Ancient Music. Tavener received a Knighthood in the 2000 New Year's Honours list for "Services to Music."

Chanticleer



Chanticleer has developed a remarkable reputation for its vivid interpretations of vocal literature, from Renaissance to jazz, and from gospel to venturesome new music. With its seamless blend of twelve male voices, ranging from countertenor to bass, the ensemble has earned international renown as "an orchestra of voices." The ensemble performs more than 100 concerts a year throughout the world, as well as the group's home base of San Francisco. Since 1994, Chanticleer has been recording exclusively for Teldec Classics International, making the group's recordings available worldwide. The ensemble's catalog of two dozen recordings includes *Colors of Love*, which won the

Grammy Award for Best Small Ensemble Performance (with or without Conductor) and the Contemporary A Cappella Recording Award for Best Classical Album. Named for the "clear-singing" rooster in Geoffrey Chaucer's *Canterbury Tales*, Chanticleer was founded in 1978 by tenor **Louis Botto**, who sang with the group until 1989 and served as Artistic Director until his death in 1997. In 1999, **Christine Bullin** joined Chanticleer as President & General Director, leading both the artistic and administrative sides of the organization. Music Director **Joseph Jennings** joined the ensemble as a countertenor in 1983, and shortly thereafter assumed his current title. Countertenor **Philip Wilder**, who joined Chanticleer in 1990, serves as Artistic Administrator and Director of Education. Chanticleer is the recipient of major grants from The National Endowment for the Arts, the California Arts Council, The James Irvine Foundation, The William & Flora Hewlett Foundation, The Carol Franc Buck Foundation, and the City of San Francisco. With the help of foundation and corporate support, the group brings the gift of singing to young people by conducting artist-in-the-schools residencies both on tour and in the San Francisco Bay Area. Chanticleer's activities as a not-for-profit corporation are supported by its administrative staff and Board of Trustees.

SOPRANO

Matthew Alber
Christopher Fritzsche
Ian Howell

ALTO

Jesse Antin
Jay White
Philip Wilder

TENOR

Kevin Baum
Michael Lichtenauer
Matthew Oltman

BASS

Eric Alatorre
David Alan Marshall
Mark Sullivan

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VIOLIN I

Linda Quan, *concertmaster*
Joan & Remsen Kinne Chair

VIOLIN II

Clayton Hoener
Dr. Lee Bradley III Chair

VIOLA

David Miller
*Chair funded in memory
of Estah & Robert Yens*

CELLO

Myron Lutzke
*Candace & William
Achtmeyer Chair*

BASS

Susan Hagen
Amelia Peabody Chair

FLUTE

Kathleen O'Donnell

TROMBONE

Robert Couture

TIMPANI

John Grimes

PERCUSSION

Allen Biggs

The Handel & Haydn Society

The Handel & Haydn Society is considered one of America's premier chorus and period instrument ensembles. Under the leadership of music director Grant Llewellyn and conductor laureate Christopher Hogwood, H&H is a leader in historically informed performance. Each H&H concert is distinguished by the use of instruments, techniques, and performance styles typical of the period in which the music was composed. Founded in Boston in 1815, H&H is the oldest continuously performing arts organization in the country, with a long tradition of musical excellence. In the nineteenth century, the Society gave the American premieres of numerous important works, including Handel's *Messiah* (1818), which H&H has performed every year since 1854, Haydn's *The Creation* (1819), Handel's *Samson* (1845), *Solomon* (1855), and *Israel in Egypt* (1859), Verdi's *Requiem* (1878) and Bach's *St. Matthew Passion* (1889). H&H continues to uphold its long tradition of artistic innovation. Recent seasons have included many outstanding events, including collaborations with prominent jazz artists like Dave Brubeck, a series of semi-staged Baroque operas in Symphony Hall continuing this season with Handel's *Ariodante*, weekend-long festivals dedicated to Mozart (1994), Handel (1999), and Vivaldi (2000), world and American premieres, and a tour of a fully-staged production of Gluck's *Orfeo ed Euridice* with Mark Morris and the Mark Morris Dance Group, including an appearance at the Edinburgh International Arts Festival in Scotland. H&H's ambitious educational outreach program brings the joy of classical music to more than 10,000 students each year in over 50 public schools throughout Massachusetts.



H&H Administration

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John Finney, *Associate Conductor/Chorusmaster* • Mary A. Deissler, *Executive Director*

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Handel & Haydn Society

Horticultural Hall • 300 Massachusetts Avenue • Boston, MA 02115
(617) 262-1815 • Fax (617) 266-4217 • www.handelandhaydn.org • info@handelandhaydn.org

PROGRAM TEXT

SILENT PROCESSION

GOLGOTHA: THE DESCENT FROM THE CROSS *Instrumental*

STASIS I

Canonark

Blessed are You, O Lord; teach me Your statutes. Blessed are the blameless in the way, who walk in the way of the Lord.

Psaltist

In a grave they laid You, O my Life and my Christ; and the armies of the angels were sore amazed as they sang the praise of Your submissive love.

Chorus

In a grave they laid You, O my Life and my Christ. In amazement angel armies lift their song, as they sing the praise of Your submissive love.

Canonark

Blessed are they that search out His testimonies with their whole heart.

Solo

O Life, how can You die? Or abide in a grave? For You destroy the Kingdom of death, O Lord, and You raise up the dead of Hades' realm.

Canonark

Wherewithal shall a young man correct his way? By keeping Your words.

Chorus

Lo, how fair His beauty—never man was so fair! Yet how does He seem a dead man bereft of form though all nature's beauty had Him as its source.

Psaltist

In a grave they laid You, O my Life and my

Christ; and the armies of the angels were sore amazed as they sang the praise of Your submissive love.

Chorus

In a grave they laid You, O my Life and my Christ. In amazement angel armies lift their song, as they sing the praise of Your submissive love.

THRINOS

Formal Lament over the Body of Christ

Οἶμολ

(an ancient Greek word denoting lamentation)

EPITAPHIOS

Procession I: from Golgotha to the Anointing Stone

Solo

Give me this stranger who from His youth has wandered like a stranger.

Chorus

Give me this stranger.

Solo

Give me this stranger whom the people killed in hatred like a stranger.

Chorus

Give me this stranger.

Solo

Give me this stranger concerning whom I am in perplexity, seeing the strangeness of His death.

Chorus

Give me this stranger.

THE DESCENT FROM THE CROSS II

Instrumental

(Please, turn page quietly.)

STASIS II

Canonark

Your hands have made me and fashioned me;
give me understanding, and I will learn Your
commandments.

Psaltist

Right it is indeed, life-bestowing Lord, to
magnify You; for upon the Cross were Your
most-pure hands outspread, and the strength
of our dread foe have You destroyed.

Chorus

Right it is indeed, life-bestowing Lord, to
magnify You; for upon the Cross were Your
most-pure hands outspread, and the strength
of our dread foe have You destroyed.

Canonark

Let now Your mercy be my comfort,
according to Thy saying unto Your servant.

Chorus

"Of all womankind, I alone gave birth to You
without pain," said the most-pure Virgin.
"Now I must endure unbearable pain at Your
great suffering."

Canonark

Depart from me, ye evil-doers, and I will
search out the commandments of my God.

Chorus

Like a pelican, with Your side O Word, by
wounding have You made Your children that
were once dead live by sprinkling them with
moisture rich with life.

Canonark

Your hands have made me and fashioned me;
give me understanding, and I will learn Your
commandments.

Psaltist

Right it is indeed, life-bestowing Lord, to
magnify You; for upon the Cross were Your
most-pure hands outspread, and the strength
of our dread foe have You destroyed.

Chorus

Right it is indeed, life-bestowing Lord,
to magnify You; for upon the Cross were
Your most-pure hands outspread, and
the strength of our dread foe have
You destroyed.

THRINOS

Οἶμολ

EPITAPHIOS

Procession II: to the Tomb's Entrance

Solo

Give me this dead one, treated unjustly by all,
persecuted by His own brethren.

Chorus

Give me this stranger.

Solo

Give me this dead one, struck by His own
servants, condemned by those He freed from
servitude.

Chorus

Give me this stranger.

Solo

Give me this dead one, sold and betrayed by a
cherished disciple.

Chorus

Give me this stranger.

THE DESCENT FROM THE CROSS III

Instrumental

STASIS III

Canonark

Look upon me and have mercy on me,
according to the judgement of them that love
Your Name.

Psaltist

Every generation sings hymns of praise at Your
burial, Christ our God.

Chorus

Every generation sings hymns of praise at Your burial, Christ our God.

Canonark

Princes have persecuted me without a cause, and because of Your words, my heart has been afraid.

Solo

Do not weep, O my Mother; I endure the Passion to set Eve and Adam free.

Chorus

Do not weep, O my Mother; I endure the Passion to set Eve and Adam free.

Canonark

I awaited, Lord, Your salvation, O Lord, and I have loved Your commandments.

Chorus

Rise! Rise! O Lord of mercy, raising us up also who languish deep in Hades.

Canonark

Look upon me and have mercy on me, according to the judgement of them that love Your name.

Chorus

Every generation sings hymns of praise at Your burial, Christ our God.

THRINOS

Θῆνος

PROCESSION INTO HADES

Solo

Give me this stranger whom His mother saw dead and cried out "O my Son and God."

Chorus

Give me this stranger.

Solo

I trust in Your Resurrection, even if my entrails are wounded and my heart stricken as I see You as a corpse.

Chorus

Give me this stranger.

Solo

O my Son and my God, show Your Resurrection.

Chorus

O my Son and God, show Your Resurrection.

RESURRECTION IN HADES

Christ in Hades—trampling down death by death

The Heavenly Choirs

Risen! Risen! Risen!

Publisher: Chester Music Ltd.

Funding for the commissioning of *Lamentations and Praises* has been made possible in part, through generous gifts from the Carlyle Fund, Susan and Dennis Carlyle, co-founders; and Mrs. Paul Wattis.

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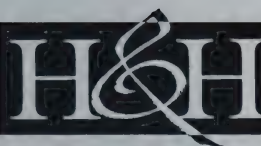
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THE CELEBRITY SERIES MISSION

To present the best in the performing arts to the broadest possible audience, to create new works that bring artists and audiences together, and to engage young audiences in artistic experiences through performing arts-based education and community service programs.

INSPIRED ARTISTS, INSPIRING PERFORMANCES



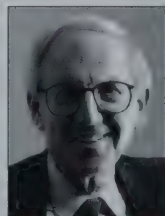
Aaron Richmond

In 1938, Aaron Richmond, concert pianist and artists' manager, offered Boston audiences the first Aaron Richmond Celebrity Series. From the beginning, Richmond's artistic vision—and his personal passion—was to offer Boston audiences the opportunity to experience performances by the most gifted and accomplished performing artists of the day. Since that time, Aaron Richmond's legacy has ensured that generations of audiences throughout greater Boston have been introduced to the best in music and dance through the presentations and educational programs of the Celebrity Series.

From its first season, the Celebrity Series' promise of artistic excellence was implicit. The Series established Boston as a prime destination for top performing artists of the day with performances by Kirsten Flagstad, Marian Anderson, the Ballet Russe de Monte Carlo, Rudolf Serkin and many more. Richmond's invention—the Selective Series—allowed subscriber audiences to choose seven or more events from a variety of cultural performances held at Symphony Hall, New England Conservatory's Jordan Hall, the Boston Opera House and other venues throughout the city.

During the 1940s, the Celebrity Series became a mainstay of Boston's cultural life, presenting performances by Ignace Jan Paderewski, Sergei Rachmaninoff, Vladimir Horowitz, Jascha Heifetz, Lili Pons, and an international array of symphony orchestras, soloists, chamber music ensembles and ballet companies. In 1954, the Series began a thirty-year partnership with Boston University, providing opportunities for BU students to attend Series concerts. The 1954–1955 season of the Boston University Celebrity Series featured concerts by the Berlin Philharmonic, the Philadelphia Orchestra, American Ballet Theatre, Elisabeth Schwarzkopf, the Trapp Family Singers and the London Festival Ballet.

In 1965, Walter Pierce succeeded Aaron Richmond as managing director and, for the next three decades, advanced the international reputation of the Series, bringing Boston audiences face to face with the Royal Ballet, Leontyne Price, Isaac Stern, Maria Callas, Yo-Yo Ma, Emanuel Ax, the Academy of St. Martin in the Fields and the Dave Brubeck Quartet, to



Walter Pierce

name just a few. Boston was among first U.S. cities to welcome such celebrated Soviet artists as Mstislav Rostropovich, Rudolf Nureyev, and the Bolshoi Ballet.

In 1984, the Celebrity Series came under the auspices of the Wang Center for the Performing Arts as the Wang Celebrity Series, and expanded its educational focus by establishing its education and community service program, *Project Discovery*. In 1989, the Series forged a broader artistic and educational vision and was incorporated as an independent, not-for-profit organization with Bank of Boston as its primary corporate sponsor.

In the 1990s, the Celebrity initiated artist residency programs in the Boston public schools and surrounding areas as part of *Project Discovery*. The Series also inaugurated its Emerging Artists Series, which celebrated and presented talented young artists from the Boston area, and introduced Family Musik, an innovative program dedicated to sparking interest in music and dance for the entire family.

KEEPING THE PROMISE OF ARTISTIC EXCELLENCE

The Celebrity Series is known today as FleetBoston Celebrity Series and, with its remarkable artistic legacy and commitment to its community, remains at the heart of Boston's cultural life. Under the leadership of President and Executive Director Martha H. Jones, the Celebrity Series continues to offer an unequaled menu of performing arts from around the world at Boston's premier concert halls and throughout the community.

The Series continually enhances its reputation as one of the nation's preeminent arts presenters by commissioning new works, offering premiere performances, and introducing new artists. With its increased focus on education, the Series helps to fill the void in arts curricula in many Boston area public schools. In fact, the Series is now recognized throughout the country as a leader in performing arts-related education and community service.

By reaching out to the broader community with *Project Discovery* programs like AileyCamp Boston, What Makes It Great? and Family Musik, the Series provides points of entry to the arts for people of all ages and backgrounds throughout greater Boston. The Celebrity Series' Boston Marquee series, inaugurated in the 2000-2001 season, aspires to provide new creative opportunities for Boston artists and to offer rich, new experiences for Boston audiences by commissioning new works, encouraging artistic collaborations and making resources available to artists.

Through an enduring commitment to presenting the world's finest artists, reaching new audiences, supporting the creative work of performers and composers, and delivering substantial arts-related educational experiences to Boston-area students, FleetBoston Celebrity Series seeks to ensure that the performing arts remain a viable and engaging presence in Boston throughout the 21st century.



PROJECT DISCOVERY: **CONNECTING ARTISTS, AUDIENCES AND THE COMMUNITY**

The Celebrity Series not-for-profit mission is based on the conviction that the performing arts must be accessible to everyone. In 1984, the Series embraced its role in arts education and community service by founding *Project Discovery*, a program designed to introduce students of all ages to the arts.

Project Discovery was founded in response to the growing concern that children had not been provided with meaningful opportunities to participate in the arts. Through *Project Discovery*, each year more than 22,000 young people and families in 77 towns and communities experience the performing arts through more than 130 activities. Not only do arts-in-education programs like *Project Discovery* keep the tradition of the performing arts alive for future generations and enrich young people's educational experience, they have also been proven to have a positive impact on literacy, the development of self-esteem, critical thinking skills and mathematical abilities.

FleetBoston Celebrity Series *Project Discovery* programs include:

- ***In-School Residencies*** — master classes, lecture-demonstrations and workshops conducted free of charge at schools and community organizations, featuring such renowned artists as Yo-Yo Ma, Mark Morris, Wynton Marsalis, and dancers from the Alvin Ailey American Dance Theater.
- ***Reduced-Price Student Tickets*** — an extensive ticket distribution program for selected Celebrity Series performances, serving more than 12,000 students, seniors, and special-needs individuals in the Boston public schools and surrounding areas.
- ***AileyCamp Boston*** — a six-week, full-scholarship summer program for 60–80 Boston-area sixth, seventh, and eighth-grade students (ages 11–14), that uses dance as a vehicle for developing self-esteem, creative expression, and critical thinking skills.
- ***Family Musik*** — a series of interactive concerts where parents and children experience the creative world of music and movement by exploring childhood themes, stories, and music.

For more information about Celebrity Series education and community service programs, or for a *Project Discovery* brochure, please call 617-598-3211.

**FleetBoston
Celebrity
Series**


Photos from top to bottom:
Anne Sofie von Otter,
Alvin Ailey American Dance Theater,
Maurizio Pollini,
Eileen Ivers,
Wynton Marsalis



upcoming presentations

■ APRIL

Barbara Cook "Mostly Sondheim"

April 3

Wednesday, 8 p.m. / Symphony Hall

**Les Musiciens du Louvre
with Anne Sofie von Otter**

April 7

Sunday, 3 p.m. / NEC's Jordan Hall

**Lincoln Center Jazz Orchestra
with Wynton Marsalis**

April 12

Friday, 8 p.m. / Symphony Hall

Peter Serkin

April 12

Friday, 8 p.m. / NEC's Jordan Hall

Alvin Ailey American Dance Theater
April 16-21

Tuesday, Wednesday, Thursday, Friday
& Saturday, 8 p.m.

Saturday Family Matinee, 2 p.m.

Sunday, 3 p.m. / The Wang Theatre

Takács Quartet with Robert Pinsky

April 19

Friday, 8 p.m. / NEC's Jordan Hall

Maurizio Pollini

April 28

Sunday, 3 p.m. / Symphony Hall

tickets for all
performances on sale
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■ MAY

Preservation Hall Jazz Band

May 3

Friday, 8 p.m. / Symphony Hall

The Four Seasons

Family Musik

May 4

Saturday, 2 p.m. / Copley Theatre

Eileen Ivers

May 17

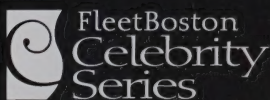
Friday, 8 p.m. / Sanders Theatre

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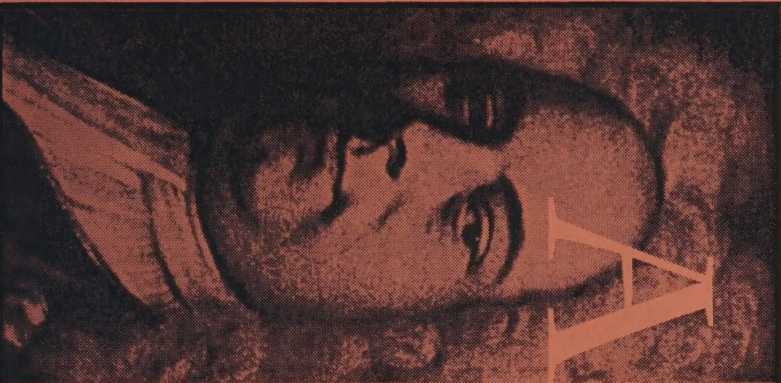
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